

SLEEPING IN THE SKY. NANSEN?

These Men Go to Bed Far Above the Rest of Us.

THEY REALLY LOOK DOWN ON OTHERS.

That Is Because They Live in the Towers of Madison Square Garden.

There are several men in New York who have their homes, to all intents and purposes, far up in the clouds, who occupy the most lofty bachelor apartments in the world. From their windows of a morning they can get views of Manhattan Island from tip to tip that the ordinary sightseer would be willing to spend half the forenoon to witness.

Not only are these bachelor apartments the most lofty of any, but they have a charm of their own besides, for they are one and all fitted up artistically, and are quaint and unusual in their arrangement. The building they are in is very familiar, tens of thousands of New Yorkers pass it every day, but hardly one is aware that men actually sleep there. This building is none other than the Madison Square Garden, and the topmost bachelor apartments in the world are on the floors of its graceful, slender tower.

The topmost apartment of them all is 341 feet above the street, a height that far exceeds the attics of the loftiest hotels or apartment houses, and dwarfs many of the church spires of the town. It is practically at the same elevation as the tips of the twin spires of St. Patrick's Cathedral and the head of the Statue of Liberty in the Upper Bay. Hardly a skyscraper in the lower part of the city goes further up into the clouds than this.

Seven of the eight floors of this tower are devoted to these apartments, the lower story being given up to the manager of the building. Even the lowest of these curious rooms is well up in the air. Ten floors must be passed in the elevator before it is reached, making the top suite on the seventh floor. They are apartments that are interesting in other ways than their great elevation, for, curiously planned out by an architect who had made up his mind to utilize every inch of available space in the building, they consist, each and every one, of a big, many-windowed room, built around the square elevator shaft, to be divided up by curtains, screens, or partitions at the will of the tenant.

Just precisely the plan of these unique "dens," half studio, half sleeping apartment, can be best expressed in this way: The "room" is a big hollow shaft of masonry, divided up into floors. Directly in the center, in a sort of enclosed well, the elevator runs up to these seven floors. Should the elevator stop running, the tenants would find themselves prisoners in a very truth. But the elevator never does stop running, going steadily day and night, whenever it is needed.

It was the original plan to let out these tower rooms as studios, and most of them are to-day used for this or for literary workshops. The idea of tenants sleeping there did not enter the heads of the projectors. But tenants came that liked the coziness, the quiet, and the novelty of rooms shut off so far from the world and so high above the troubling life of New York, and no objections, naturally, were imposed. From the very first moment these floors were offered for rental they were filled, and it has for a long time been impossible to secure one in any city.

These tenants are few, as might be supposed, but there are some of them. The famous sculptor, William Ordway Partridge, has his studio on one of the floors. Though working there most of the time, he is not a New Yorker. Other men of note that have worked in these apartments are the painter, John A. Bicknell, the writer, Henry Austin, Charles Frederic Nidderger, W. Channing Calver, and George Garrett. Partridge occupies the topmost tower apartment and is therefore the highest sleeper on Manhattan Island.

The elevator, in its enclosed shaft, is shut off so completely and deeded so well that the frequent trips to the great platforms above are not heard at all. Nor are the visitors themselves conscious of the life that lies around them, as they shoot upward and almost within a hand's stretch, except as they catch glimpses through the doors of charmingly decorated halls, pictures and every sort of artistic paraphernalia. One hallway is particularly attractive for the view, flanking out as it does great French posters of remarkable art.

Never, however, is there a glimpse to be had into the apartments themselves, for the elevator's door on each landing opens into an improvised hallway, extending clear across to the opposite window. These hallways are of ample size, the most of them are divided off into little rooms three or four in number, and are all prettily decorated and adorned. They are lit up by electric lights, and in nearly all of them there is, up in a corner, a little table for the preparing of simple meals, coffee and lunches. In case the occupant finds himself too lazy to go out.

In more senses than one it is an ideal life up in these strange rooms over the heads of other New Yorkers, and one of fascination. There is inspiration in the view that stretches out on four sides, toward all points of the compass, and an additional advantage of coolness in summer and light that is not to be equalled on dark winter days. Besides this, if one raises a window and looks down the broad, flat roof of the Garden, a building of considerable height in itself, stretches below, with the cool green of the roof garden in summer. On a summer's night, the strains of the melodies there can be plainly heard even on the highest floors of the tower, and the sight from above of the glittering lamps shining through the leaves is one of great picturesqueness.

AMONG THE CLOUDS.

The Highest Building in the World is a Club on Mount Rosa, Where an Interesting Experiment Will Be Made.

The highest inhabitable building in Europe is the Alpine Club house on Mount Rosa, 12,000 feet above the sea level. Chilian and Amapala, Indian villages in the Andes, have existed for centuries.

These towns are 15,000 feet above the sea, and many of the natives, who are supposed to be the last remnants of the ancient Inca civilization, have never descended to a lower level. European scientists now propose an interesting experiment on Mount Rosa. Two or three generations are to be reared in that altitude with a view to noting probable racial structural changes of anatomy, particularly in the heart and lungs.

WRINKLES TELL TALES

Secrets of Your Life Read by Facial Lines.

SKILL IN DERMATOLOGY.

Instructive Facts for All Who Would Be Experts in Character Study.

Wrinkles in a person's face are a guide to character. A dermatologist can gauge a person closer by these self-same wrinkles than can the physiologist by examining the bumps upon the human head.

In discussing these questions last week a dermatologist said:

"Life in crowded cities writes its varying emotions upon the plastic faces of the people, and the surging stream of humanity, as it jostles its way in the pursuit of wealth, pleasure and happiness. Time and worry mark their victims with a surety that none can mistake, and character and expression are lent to a face by its lines."

"The horizontal lines upon the forehead are produced by mental anxiety, the worry and fret of life, and they indicate a tendency to nervous anxiety and are wholly opposed to the serenity of unruffled brows. Short, horizontal lines just above the roof of the nose indicate benevolence; when found just below the roof of the nose they show one that is accustomed to exercise authority, especially when it takes the form of forbidding."

"A single vertical wrinkle between the eyebrows shows strict honesty in money matters. A disposition to require justice in others is indicated by two wrinkles each side of the first; while wrinkles outward from these show conscientiousness. These lines are often marked in those deeply absorbed in business, in thinkers, writers and inventors; and with straight, lowered brows indicate sternness of character, a firm, long and hard thinking and absorption in affairs."

"The lines radiating outward from the eyes show capacity for enjoyment, as well as the two deep furrows framing the mouth by the upper lip. The former are the penalty we pay for mirth and form the future channel of the tear. Either perpendicular or curved wrinkles below the angle of the mouth indicate a love of truth and hatred of hypocrisy. When these lines are very marked the face betrays grumbling at men and things in general. Hate draws the lower lip still further downward, exposing the under teeth. Lines extending downward from the angle of the mouth toward the chin, when marked, show a tendency to sadness and melancholy."

"One who has these wrinkles takes a serious view of life, and does not look upon it as a holiday, but as a season of struggle involving much responsibility. We notice these lines in a mother's face when she is mourning for a child. Poor little child! who has these lines by affecting the mind's outlook upon life."

"Opposed to them are the short lines turning up and from the angle of the mouth, which express the opposite qualities of joy, mirth and openness of character, often accompanied by generosity and steadfastness of purpose. When one has short, vertical lines in the red part of the lips strongly marked they indicate a capacity for friendship; if the lips are full, the chin well developed and square, one has much vital power, great will power over others, a capacity for loving and self-sustaining spirit."

"Economy broadens the nose, making it rather short and thick above the nostrils; it gives in age a broad, double chin. Love of travel gives a fullness just below the middle of the lower lip. A strongly masculine character is indicated by straight eyebrows, and an effeminate character by arched eyebrows. When this is accompanied by a round, open eye one secures the face of a child. One often finds this type among curious children before reason has developed, but while memory is active."

"Low, drooping eyebrows indicate discernment; when accompanied by eyelids that more nearly close over the eyes this denotes less facility of impression, but a clearer insight, more definite ideas and greater permanence and steadiness of action. Narrow-eyed persons see less, but think more and feel more intensely. These are the true indications of character that are revealed by wrinkles. There are, however, many people whose faces show the characteristics herein described who have not the accompanying wrinkles."

THE HIGHEST NORTH.

This Shows the Astonishing Work Nansen Must Have Done if He Really Reached the Pole.

The real significance of the recent rumors that Nansen had reached the North Pole will be apparent by a glance at a vertical map showing how far toward the Pole discoveries have advanced during this century. Just what Nansen's success means, if true, will be understood when it is stated that to have reached the Pole he must have ascended about twice as far beyond Greeley's "highest north" of 1882 as that was above the highest north at the opening of this century.

In other words, Arctic discovery during this century has advanced about one-third of the unexplored distance to the Pole. If Nansen has reached the Pole he must have covered the remaining two-thirds. William Scoresby in 1806 reached latitude 81.30 north, and nineteen years later Parry made a big advance over this record, getting as high up as 82.45. This remained the highest north until 1875, although there had been much Arctic exploration since that time. In that year Nares got to 82.48, and one year later he got to 82.80.

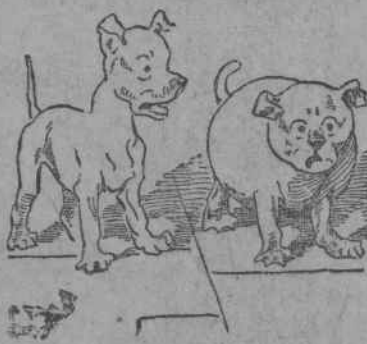
Only two explorers had got into the 83d degree, these being Nares in 1876 and Greeley in 1882, the latter having reached 83.24. This American achievement is now the highest north on record.

Hall in 1871 failed to get as high as he did the previous year. On both occasions, however, he reached a more northern point than Weyprecht and Parry, three years later.

In these voyages Parry's is in many respects the most remarkable, as he reached a point of north latitude away back in 1827 that was not beaten until 1878. Only three times since 1827 has this record been beaten.

Greeley now stands at the head of Arctic explorers in authentic northings. Lockwood and Brainerd of his expedition planted the American flag within about 450 miles of the Pole.

This would not be a great distance to travel under ordinary conditions of snow and ice, but the fact that so many expeditions have been sent out during this century and have yet advanced the nothing so little shows the astonishing difficulties of the work and raises a grave doubt as to Nansen's success. If Nansen, reached the Pole he must have done more record-breaking than all other Arctic explorers put together, both as to time and distance.



(Copyrighted by the Life Publishing Company.)

NEADS TEL CHARACTER

They All Prove to Be a Series of Surprises.

A FRENCH MATTER BEATS SCIENCE.

He Finds English and American Skulls Very Like, Also French and German.

Some wise person has observed that the size and shape of a man's head have nothing to do with his character, breeding, or manner of thinking. He has gone even further, and asserted that everything depends on the texture of the gray matter that composes the brain and upon the extent of surface which is exposed for which would be exposed if you should take off the skull in the various convolutions. In a measure the theory has been proved to be true. A number of large heads have been found to belong to persons of very ordinary moral and mental calibre, and, on the other hand, many men and women of high character and genius have possessed heads of much less than the average size.

Celebrated composers are peculiarly perverse in this matter. Some have long heads, some short; some wide, some narrow; some show a narrowing at the forehead, some a broadening; some are lumpy, others smooth; some are well developed back of the ears, others not; and so on, until it would seem that no two heads of composers resemble each other in the least degree.

Fortunately for the development of this important branch of science, there is a certain matter in Paris who has a leaning toward scientific research, and who is possessed of a proper amount of patience to pursue the subject to a point where it yields valuable and accurate results. Having had occasion to measure the size and determine the shape of the heads of a great number of composers, of all conditions in life, and drawn from every quarter of the globe, he has discovered some principles which will prove of great interest to the general public and of much importance to scientists.

Turning his attention first to nationality, he has found a remarkable resemblance between the skulls of average Americans and Englishmen. Both are rather longer than the usual run of skulls, and are marked by a symmetry of development in both front and rear. The American skull is slightly narrower than the English, but both have the same general appearance. In neither is there the tapering toward the forehead which is a noticeable feature of nearly all other skulls which have come under the Frenchman's inspection. The shape is that of a hoop which has been pressed down, or flattened, so that two opposite sides form almost parallel lines.

The careful student will at once remark the difference between the forehead and the literary head. The former is longer, narrower and much more like the average head of America and England. This shows a more practical turn of mind. Undoubtedly the difference is due to the fact that the journalist deals with circumstances, while the literary person is concerned with matters of the imagination. The greater breadth of beam is typical of a stronger inclination for dealing with theories and wrestling with fancies. Writers of fiction may point to these indubitable records as an evidence that journalism is not literature.

We should expect to find some resemblance between the outline of a composer's head and that of a musician. And yet the similarity, if it is not striking, note again the greater breadth of the composer's head, and remember what has been said of broadness of beam and of imagination. A composer evolves, creates; a musician deals with things which have been evolved or created. The composer's head expresses construction, and the musician's execution. Many composers have been poor performers, and a still greater number of performers have been utterly unable to compose.

The artist's head is the most pronounced of all in the roundness of contour, a circumstance which goes still further to prove that breadth is indicative of imagination. If you compare this head with that of the dramatist, you will see a marked difference. The artist is essentially a person of imagination and idealism. The dramatist often depends upon the imagination of others. He possesses the power to create, in some degree, but not to so great a degree as the artist. On the other hand, the artist is not so much concerned with the general run of heads, in that the forehead is broad, while the back is narrow. This would indicate that the statesman's mental constitution is the reverse of that of all other sorts of persons. Whether this has any bearing on the grave face silver and Populistic question which now confronts the sober-minded, the reader may determine for himself.

"CHIPS" FUNNY DOGS.

An Artist Who Was Always Looking on the Ludoicous Side of the Canine Family.

The late Mr. Chip could not more fun into a dog picture than any artist who ever lived in America. Every dog, like every other animal from the human up, has its humorous side, and it was this side that appealed to Mr. Chip. He could see something comical in the most staid, respectable house dog, and even the grave St. Bernard was not altogether without his light and airy moods, which seems a very daring thing to say about such sedate creatures. As for pigs, bull dogs, curs and dachshunds, they were regarded by Mr. Chip as having been devised and placed on earth solely for the edification and amusement of their fellow-being-man.

Mr. Chip could take the most dignified old coach dog that ever existed, and by a single mysterious stroke change him into a dog that could not possibly help but laugh at his dachshunds were always more or less lumpy, and it is not surprising that he was puzzled at times to tell just how they differed in detail from any other dachshund. His pigs were aggravated into a condition of side splitting giggles, and his curs and bull dogs were usually on a broad grin.

No doubt much of Mr. Chip's wonderful success as a dog artist came from his happy mingling of canine with human characteristics. He made his dogs express almost every sort of human emotion from joy, laughter, hilarity and facetiousness, to mock dignity, pain, servility, surprise and passion. The whole effect was made more ridiculous by appropriate little passages under each picture.

Mr. Chip is no longer alive, having died not long ago at a rather early age. But in his short life he did much to add to the sum total of innocent laughter of the world, and consequently he accomplished a great deal more than many persons who live to ripe years. Many of these dogs have been put into book form by the De Witt Publishing Company, of this city, and a most delightful volume it is. The column of canines in the adjoining column will give you a capital idea of its peculiar charm.

TOPICS OF ONE WEEK.

Enlivened by the Pencils of Gifted Artists.

THE PECULIARITY OF MARCH.

Decline of Chivalry, the Latest British Invasion of America and the Future Bike.

The matters of public importance which have chiefly interested the ordinary mortal this week have been the behavior of the month of March and of the Spanish at home and in Cuba.

As for the beginning of March, we should at least acknowledge that, whatever the physical discomforts it has caused us, it has been full of vigor and variety and has revealed to us many new things. A whole Winter has been saved up and compressed into this month.

On the very windy days hundreds of citizens were willing to endure the rigors of the weather and stand at the corner of Spruce and Nassau streets, in order to enjoy the picturesque sights that were offered there. An endless succession of men lost their hats as they came suddenly into the blast which swept down the Spruce street canyon. Such incidents excited a wild hilarity among the spectators, but a more delicate interest centered in the efforts of the skirted sex to make the trip. Several of them were blown bodily down Spruce street. We shall bestow a pleasant distinction on March if we remark that it came in with a flourish of skirts.

The events in Cuba and Armenia seem to prove that the crusading spirit has died out. Certainly it was strong in the world down to the last generation. The Greek war of independence, the Garibaldian rising and all such struggles brought hosts of adventurous foreigners, many of them imbued with a generous and unselfish desire to fight for the oppressed. What cause ever called for such help more than the Armenian? A raid by a well-organized body of volunteers into Armenia would certainly bring about the intervention of the powers in behalf of the people who now seem doomed to destruction. But there seems little hope of it. John Bull would hold up his hands in horror at the thought of such a wicked invasion of the territory of a "friendly state."

Mr. William Watson's beautiful sonnet "The Knell of Chivalry," laments the disappearance of this old spirit from the world:

"O vanished morn of crimson and of gold,
O youth and roselight and romance, where-
in I read of Paynim and of Paladin,
And beauty snatched from ogre's dun-
geoned hold!
Ever the recreant would in dust be rolled,
Ever the true knight in the joust would win.
Ever the scaly shape of monstrous Sin
At last lie vanquished, fabled on writhing
fold.
Was it all false, that world of princely
deeds,
The splendid quest, the good fight ringing
clear?
Yonder the Dragon ramps with fiery gorge,
Yonder the victim faints and gasps and
bleeds!
But in his merry England our St. George
Sleeps a base sleep beside his idle spear."

The split in the Salvation Army promises to add to the gayety of the community. Commander Ballington Booth announces that he will clothe his officers and soldiers in uniforms similar to those of the United States regular army, and use, as far as possible, terms and methods peculiar to American military organization. The warriors still faithful to British headquarters will, of course, continue to wear the red coats and other badges adopted from the British regular army. Thus, after 124 years of freedom, you wearing the American uniform will struggle on American soil with men wearing the hated livery of England. They will fight to decide who shall administer salvation to the American people, to decide whether it shall be told and sung about in the accents of the Bowery or in those of Whitechapel. In the opinion of Dr. Depew many Americans will not accept salvation unless it is of a strictly American kind.

It is probable that Professor Garner will be called upon for an explanation of several statements when he next returns to monkeyland. We all know how fast news travels, even in uncivilized countries, and the chimpanzees are no doubt already familiar with many of the statements made by the Professor since his return to America. He says, for instance, that they are addicted to the excessive use of alcoholic stimulants, and that when under the influence their behavior is worse than that of men. We can imagine a chimpanzee going round with a big stick looking for Mr. Garner.

Now is the season when those who have only just caught the cycling infection are preparing to develop it by taking lessons. Four or five great halls are daily filled with men, women and children learning to ride.

The varied exhibition of human nature to be seen at one of these places is unequalled anywhere. The first persons who will catch your eyes will be women of every degree of fatness, including some who would not be out of place in a museum. Then there are the old people of both sexes. No one not a cripple is too old to learn to ride a little. It should be remembered that riding on a smooth floor is a very slight preparation for riding on the road, and that the exercise obtained on the floor is not without value. The boy who starts with his machine in the street naturally learns much quicker than the adult on the enervating floor.

The man who has learned to ride in two or three lessons and is just entering on its career as one of the greatest influences in modern civilization. It is predicted that it will be the injury done to the human race by the growth of great cities, which shut the poor away from nature. It will restore the bodies of those who by their occupations would otherwise be condemned to anemia and general physical degeneration. It will do away with the miserable rapid transit question.

American.

English.

French.

German.

Journalist's.

Artist's.

Musician's.

Composer's.

Dramatist's.

Statesman's.

Literary.